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1897
May 29
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CATALOGUE

OF

THE VERY VALUABLE COLLECTION OF HIGH-CLASS

MODERN

PICTURES

AND

WATER-COLOUR DRAWINGS

Formed by the well-known Amateur, the late

SIR JOHN PENDER,

G.C.M.G., K.C.M.G.,

REMOVED FROM 18 ARLINGTON STREET AND FOOTS CRAY PLACE:

WHICH *(by Order of the Executors)*

Will be Sold by Auction by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, MAY 29,

MONDAY, MAY 31, 1897,

AND FOLLOWING DAY, AT ONE O'CLOCK PRECISELY.

May be publicly viewed Three Days preceding, and Catalogues had (CATALOGUES WITH TWENTY-THREE ILLUSTRATIONS PRICE ONE GUINEA), at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

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CONDITIONS OF SALE.

—o—

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1*s.*; above Five Pounds, 5*s.*; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale.

9/3

CATALOGUE.

First Day's Sale.

On SATURDAY, MAY 29, 1897,

AT ONE O'CLOCK PRECISELY.

WATER-COLOUR DRAWINGS.

D. COX.

190 1 THE SALMON TRAP
20¼ *in.* by 29 *in.*
Agnew

D. COX.

25 2 RETURNING HOME: Evening. A man on horseback crossing a brick bridge over a narrow stream, and driving cattle before him
10¼ *in.* by 14 *in.*
Wiggell

D. COX.

90 3 CROSSING THE HEATH: Showery weather. Three women on horseback, crossing a heath in a heavy storm of rain
9 *in.* by 13 *in.*
Vokins

9/4

E. DUNCAN, 1868.

205 4 WHITBY SANDS: Landing fish — Gooden

27 *in.* by 48 *in.*

Exhibited at the Society of Painters in Water-Colours, 1868

COPLEY FIELDING, 1818.

110 5 DOUNE CASTLE, Perthshire — King

25 *in.* by 39 *in.*

C. FIELDING, 1818.

40 6 THE DEER PARK — Wigzell

15 *in.* by 21½ *in.*

Exhibited at the Art Treasures Exhibition, Manchester, 1857

BIRKET FOSTER, 1882. — Gooden

315 7 TURNBERRY CASTLE, Ayrshire, the early home of Robert Bruce

23 *in.* by 36 *in.*

Exhibited at the Royal Society of Painters in Water-Colours, 1882

L. HAGHE.

90 8 THE CHOIR OF S. MARIA NOVELLA, Florence — Denison

"That church among the rest,
By one of old distinguished as the bride."—*Rogers.*

For its grace and beauty, this church was said by Michael Angelo to be fit for the "Bride of Christ."

18½ *in.* by 26

W. HUNT.

240 9 The Village Smithy — Vokins.
21 *in.* by 29 *in.*
Exhibited at the Whitworth Institute, Manchester, 1891

W. HUNT.

125 10 Purple Grapes, Plums and Greengages — Agnew
9½ *in.* by 17½ *in.*

W. HUNT.

58 11 Purple and Yellow Plums — Vokins.
7¼ *in.* by 8¾ *in.*

W. HUNT, 1831.

145 12 A Child, with a red pitcher by her side — McLean
15¼ *in.* by 9¾ *in.*

F. PRADILLA, 1882.

175 13 A Doctor of the Fifteenth Century — Steinmeyer
28 *in.* by 20 *in.*

S. PROUT.

150 14 THE TOMB OF THE SCALIGERS, at Verona — Vokins.
16 *in.* by 12 *in.*
Exhibited at the Whitworth Institute, Manchester, 1891

S. PROUT.

135 15 Rouen Cathedral — Vokins.
26 *in.* by 19½ *in.*

976

J. M. W. TURNER, R.A.

340 16 FLORENCE Agnew

11 *in.* by 16½ *in.*

Engraved by E. Goodall, in Heath's "Gallery of British Engravings," Vol. I. (1836)

J. M. W. TURNER, R.A.

165 17 SALISBURY CATHEDRAL: South view Agnew

20 *in.* by 27 *in.*

From the Collection of F. Fish, Esq., 1888

Exhibited at the Whitworth Institute, Manchester, 1891

P. DE WINT.

490 18 LINCOLN: Early morning Agnew

26 *in.* by 39 *in.*

Exhibited at the Whitworth Institute, Manchester, 1891

P. DE WINT.

45 Agnew

19 A LANDSCAPE. A bridge over a shallow river, with three cows in the water in the foreground, some figures are seen more in the distance

7½ *in.* by 12 *in.*

MODERN PICTURES.

SAM BOUGH, R.S.A., 1857.

445 20 St. Monance, Fifeshire — Moody

50 *in.* by 72 *in.*

From the Collection of A. B. Stewart, Esq., of Glasgow, 1881

SIR A. W. CALLCOTT, R.A.

580 — Agnew

21 AN ITALIAN LANDSCAPE. A view of the Alps as seen from Varese

36 *in.* by 50 *in.*

Exhibited at Burlington House, 1875

From the Collection of the Earl of Durham

From the Collection of J. Whittaker, Esq., of Hurst, 1865

See Illustration

SIR A. W. CALLCOTT, R.A.

145 — Tooth

22 A View of Eton from the River. Windsor Castle is seen in distance

28¾ *in.* by 43¾ *in.*

W. COLLINS, R.A.

1100 23 EARLY MORNING ON THE SUSSEX COAST — Agnew

34 *in.* by 47 *in.*

From the Collection of Lord Northwick

From the Collection of G. Bicknell, Esq., 1863

Exhibited at the Royal Academy, 1827 (*as "Buying Fish"*)

Exhibited at Burlington House, 1887

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

See Illustration

W. COLLINS, R.A.

24 THE CARD PLAYERS: Three children playing at cards in a garden. Portraits of Master and Miss Martin, and Master Meyer

$15\frac{3}{4}$ *in.* by $21\frac{1}{4}$ *in.*

Exhibited at the Royal Academy, 1817

From the Collection of E. Rodgetti, Esq., 1859

From the Collection of John Knowles, Esq., 1865

T. SIDNEY COOPER, R.A., 1887.

25 A WINTER SCENE. A flock of sheep are being driven along a snow-covered road by two shepherds, one of whom is on horseback; to the right is a farm-house

38 *in.* by 59 *in.*

J. S. COPLEY, R.A.

26 ROYAL CHILDREN PLAYING IN A GARDEN: Portraits of the Princesses Mary, Sophia and Amelia, daughters of George III.

20 *in.* by $14\frac{1}{2}$ *in.*

A finished study for the picture which is in the possession of Her Majesty the Queen

Engraved by F. Bartolozzi, R.A.

D. COX, 1848.

27 A WELSH LANDSCAPE, with a cottage; two children in the foreground gathering wild flowers

$23\frac{3}{4}$ *in.* by $17\frac{1}{2}$ *in.*

H. W. B. DAVIS, R.A., 1880.

28 HIGHLAND CATTLE CROSSING A SHALLOW STREAM

19 *in.* by $29\frac{1}{2}$ *in.*

979

H. W. B. DAVIS, R.A., 1881.

130 29 Towards Evening: Four cows in a meadow Leggatt

12 *in.* by 20 *in.*

W. DYCE, R.A. Agnew

100 30 The Soliloquy of Henry VI. during the Battle of Towton

"This battle fares like to the morning's war,
When dying clouds contend with growing light;
What time the shepherd, blowing on his nails,
Can neither call it perfect day nor night.
Now sways it this way, like a mighty sea,
Forced by the tide to combat with the wind;
Now sways it that way, like the self-same sea
Forced to retire by fury of the wind:
Sometime the flood prevails; and then, the wind:
Now, one the better; then, another best;
Both tugging to be victors, breast to breast,
Yet neither conqueror, or conquered:
So is the equal poise of this fell war.
Here on this mole hill will I sit me down.
To whom God will, there be the victory!
For Margaret, my Queen, and Clifford too,
Have chid me from the battle; swearing both
They prosper best of all when I am thence.
Would I were dead! if God's will were so."

Shakespeare's *Henry VI.*, Part III., Act ii., Scene 5.

14 *in.* by 20 *in.*

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

See Illustration

W. DYCE, R.A.

160 31 The Woman of Samaria Agnew

14 *in.* by 20 *in.*

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

980

A. ELMORE, R.A., 1861.

50 32 MARIE ANTOINETTE IN THE PRISON OF THE TEMPLE — Denison

"We often went up to the tower, because my brother went there too from the other side; the only pleasure my mother enjoyed was seeing him through a clink as he passed at a distance. She would watch at this clink for hours together to see the child as he passed. It was her only hope, her only thought."—*Private Memoirs of what passed in the Temple*, by Madame Royale, Duchesse d'Angoulême.

32½ *in.* by 17½ *in.*

Exhibited at the Royal Academy, 1861

See Illustration

A. ELMORE, R.A., 1863.

38 33 LUCREZIA BORGIA — Sampson

34½ *in.* by 22½ *in.*

Exhibited at the Royal Academy, 1863

From the Collection of James Fallows, Esq., 1868

Exhibited at the Paris Exposition Universelle, 1878

T. FAED, R.A.

Agnew

350 34 "O NANNY! WILL YE GANG WI' ME?": A Highland lassie seated by a road-side, a man leaning over her, and a collie dog by her side

29¼ *in.* by 24¾ *in.*

Engraved by Lumb Stocks, R.A.

W. P. FRITH, R.A., 1850.

35 A GLEANER (The landscape painted by T. Creswick, R.A.)

In Frith's 'My Reminiscences' (published in 1887), this picture is mentioned as having been purchased from him by a Mr. Birt for one hundred and fifty guineas, the highest price the artist had up to that time received for a picture of the size; when, however, it was offered at the sale of Mr. Birt's collection, a few years later, it fetched seven hundred guineas; subsequently becoming the property of Sir John Pender.

34½ *in.* by 25 *in.*
Exhibited at the Royal Academy, 1851

T. GAINSBOROUGH, R.A.

36 PORTRAIT OF WILLIAM PITT, Earl of Chatham; side face, half length

29½ *in.* by 24½ *in.*

P. GRAHAM, R.A., 1886.

37 RISING MISTS

23 *in.* by 35½ *in.*

F. GOODALL, R.A., 1890.

38 THE CITADEL OF CAIRO

14¼ *in.* by 36 *in.*

F. GOODALL, R.A., 1894.

39 TENDING SHEEP AND LAMBS, banks of the Nile

14½ *in.* by 35½ *in.*

F. GOODALL, R.A., 1890.

40 AN INUNDATED EGYPTIAN VILLAGE

14¾ *in.* by 35½ *in.*

982

KEELEY HALSWELLE, A.R.S.A., 1891.

425

41 CANTERBURY: Distant view Denison

This is the last picture Keeley Halswelle painted; it was finished shortly before his voyage to the East with Sir John Pender

36 *in.* by 54 *in.*

See Illustration

HEYWOOD HARDY.

55

42 Sidi Ahmed Ben Avuda and the Holy Lion Agnew

Sidi Ahmed ben Avuda was, in the fifteenth century, a very renowned "Marabout," in the valley of the Mina. One day, after spending hours in prayer, he implored the Lord to send him some sign that his services were regarded with favour. Immediately an enormous lion presented himself, and said, "I am sent by God to do anything you require of me." From that day the lion followed him everywhere, and carried the holy man on his back on all his journeys. Since the Saint's death, the lion has every year appeared again at La Koubba, and the men attached to the service of the tomb lead it through the provinces to collect alms.

90 *in.* by 60 *in.*

Exhibited at the Royal Academy, 1881

Etched by the Artist

HEYWOOD HARDY, 1882.

94

43 A King's Daughter Wroe

72 *in.* by 52 *in.*

Exhibited at the Grosvenor Gallery, 1882

F. D. HARDY, 1865.

32

44 The Threatened Deluge Wrae

18¾ *in.* by 25½ *in.*

Exhibited at the Royal Academy, 1866

983

W. HOLMAN HUNT.

240 45 VALENTINE RESCUING SYLVIA FROM PROTEUS Agnew

The subject of this picture is taken from the last Act of Shakespeare's 'Two Gentlemen of Verona.' Valentine loses Sylvia, and his false friend Proteus is betrothed to Julia. Proteus betrays to the Duke of Milan, who wishes Sylvia to marry Sir Thurio, Valentine's plan for stealing away his daughter. Valentine is banished, and Proteus, forgetful of Julia, makes passionate love to her. Sylvia, by aid of Sir Eglamour, flies to the forest to seek Valentine. Proteus follows her, and as he seizes her, she is rescued by Valentine. Julia has followed her false lover disguised as a boy.

James L. Hannay (the present magistrate), sat for the head of Valentine; and a young barrister, already well known among journalists, and since greatly distinguished as a Cabinet Minister in the Antipodes, posed as Proteus.

10 *in.* by 13½ *in.*

From the Collection of T. E. Plint, Esq., 1862

A large painting of this subject, which is now in the Birmingham Art Gallery, was at the Royal Academy in 1851, and obtained a prize when exhibited at Liverpool soon after.

SIR E. LANDSEER, R.A.

3000 46 THE LOST SHEEP Agnew

"What man of you, having an hundred sheep, if he lose one of them, doth not leave the ninety and nine in the wilderness, and go after that which is lost, until he find it."—*St. Luke*, xv. 4.

56½ *in.* by 30½ *in.*

Exhibited at the Royal Academy, 1850

From the Collection of E. Bicknell, Esq., 1863

Exhibited at Burlington House, 1874 *and* 1891

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

Engraved by T. Landseer, A.R.A.

See Illustration

984

SIR E. LANDSEER, R.A., 1864.

2500 47 AN EVENT IN THE FOREST Agnew

56½ *in.* by 30½ *in.*

Painted for Sir John Pender

Exhibited at the British Institution, 1865

Exhibited at Burlington House, 1874 *and* 1891

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

Engraved by Thomas Landseer, A.R.A.

See Illustration

B. W. LEADER, A.R.A., 1882. Tokins.

1150 48 "IN THE EVENING THERE SHALL BE LIGHT"

46 *in.* by 79½ *in.*

Exhibited at the Royal Academy, 1882

Etched by Brunet-Debaines

LORD LEIGHTON, P.R.A.

550 49 PHOEBE Agnew

23½ *in.* by 20½ *in.*

Painted for Sir John Pender

Exhibited at the Royal Academy, 1885

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

Engraved

See Illustration

J. LINNELL, SEN.

470 50 A GRAND VIEW IN KENT: Stormy effect of sky Wallis.

39½ *in.* by 55 *in.*

From the Collection of John Knowles, Esq., 1865

985

J. LINNELL, SEN., 1856. Agnew

380 51 CATTLE CROSSING A FORD: A donkey laden with sacks, and a man and child in the foreground

18 *in.* by 23½ *in.*

J. LINNELL, SEN., 1856.

360 52 A STORM IN HARVEST Agnew

18 *in.* by 23½ *in.*

D. MACLISE, R.A.

96 52A THE SLEEPING BEAUTY Moody

"So the princess, having fallen into a deep sleep for a hundred years, was placed in the finest apartment of the palace, on a bed embroidered with gold and silver. . . ."

"So the good fairy touched with her wand all that was in the palace—maids of honour, gentlemen ushers, grooms of the bed-chamber, lords-in-waiting, waiting-women, governesses, stewards, cooks' scullions, guards, porters, pages and footmen. . . ."

"Even little Bichon, the princess's favourite lap-dog, who lay on the bed by her side—all fell fast asleep. . . ."

"At the expiration of a hundred years, the prince arrives. He approached the castle by a long avenue; he crossed a large court-yard paved with marble; he ascended the staircase, entered the guard-room where the guards were snoring away most lustily; he passed through several rows of ladies and gentlemen, some sitting, some standing—but all asleep."

"At length he came to an apartment gilded all over with gold, and saw on a magnificent bed, the curtains of which were open all round, a princess more beautiful than anything he had ever beheld. . . ."

50 *in.* by 84 *in.*

Exhibited at the Royal Academy, 1841

From the Collection of John Knowles, Esq., 1865

Exhibited at Burlington House, 1875 .

986

J. McWHIRTER, R.A. Tooth

155 53 A HIGHLAND STORM: "Loud roars the wild inconstant blast"

73 *in.* by 47½ *in.*

Exhibited at the Royal Academy, 1893

SIR J. E. MILLAIS, P.R.A., 1853.

2000 54 THE PROSCRIBED ROYALIST, 1651 Agnew

1000 to start This example represents an incident which might have occurred very frequently during the struggle preceding the establishment of the Commonwealth in England. A cavalier, hiding in a tree from his pursuers, is visited by his fiancée, the daughter of a neighbouring family, who, bringing food for her lover, has entered the sunlit wood, and now, looking anxiously about and listening in alarm for a coming step, yields one hand to his caresses, and with the other hand searches her pocket for the provisions. The trunk of the tree of refuge, an ancient oak silvered and whitened by age and the lichens, lies full in the sunlight, and shows like a gigantic specimen of silver ore. The cavalier, with features besmirched and hair dishevelled, attests what had been his hiding place. Between the broken and leafy underwood, in the freshest green of nature, the eye passes from tree to tree, till it is lost in the labyrinth of boughs. The model for the cavalier was Mr. Arthur Hughes, artist of 'April Love,' a sort of half-brother of the Pre-Raphaelite Brotherhood; the lady was painted from Miss Ryan, a professional model, who sat for the lady in 'A Huguenot.' The background was executed in the summer of 1852, in a small wood near Hayes Common, Kent."—*Extract from the Grosvenor Gallery Catalogue*, 1886.

40½ *in.* by 29 *in.*

Exhibited at the Royal Academy, 1853

From the Collection of T. E. Plint, Esq., 1862

Exhibited at the Grosvenor Gallery (Special Exhibition of Millais' Pictures), 1886

Engraved by W. H. Simmons

See Illustration

SIR J. E. MILLAIS, P.R.A.

400 55 THE EVIL ONE SOWING TARES Gooden

"Another parable put he forth unto them, saying, the Kingdom of Heaven is likened unto a man which sowed good seed in his field; but while men slept, his enemy came and sowed tares among the wheat, and went his way."—*St. Matthew*, xiii. 24, 45.

"Satan, represented as an aged evil-minded figure in a dark gaberdine, with wild locks flying about his face, appears in a field, and, with grotesque energy and delight in evil, is busily sowing the evil seed. The gloom of the night-clouds is made more dreadful by the large irregular crescent-shaped gap which divides their bulk behind the head and shoulders of the Evil One.

43 *in.* by 33 *in.*

Exhibited at the Royal Academy, 1865

Exhibited at the Grosvenor Gallery (*Special Exhibition of Millais' Works*), 1886

Exhibited at the Centennial International Exhibition, Melbourne, 1889

Exhibited at the Corporation Art Gallery, Guildhall, 1892

G. MORLAND.

220 56 LANDING FISH: A coast scene, with a group of two fishermen and two fisherwomen near a building, and a man bringing fish from a boat; a dog and fish in the foreground Tooth

25 *in.* by 36 *in.*

From the Collection of Haskett Smith, Esq., 1864

W. J. MULLER.

1600 57 AN ENCAMPMENT IN THE DESERT. Agnew

31 *in.* by 83 *in.*

See Illustration

500 to start—

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988

W. J. MULLER, 1841.

200 58 THEBES

10 *in.* by 15¼ *in.*

McLean

P. NASMYTH, 1828.

Agnew

800 59 LANDSCAPE: A woman in a red cloak on a road, by the side of which runs a stream

34¼ *in.* by 25 *in.*

P. NASMYTH.

Abrahams

45 60 MOUNTAINOUS LANDSCAPE: A pool of water in the foreground, on the further side of which is a man leading a white horse

18½ *in.* by 24½ *in.*

G. S. NEWTON, R.A., 1824.

80 61 PORCEAUGNAC AND THE DOCTORS

Agnew

M. de Porceaugnac.—Parbleu! Je ne suis pas malade.
Médecin.—Mauvais signe lorsqu'un malade ne sent pas son mal.
Molière, *Monsieur de Porceaugnac*, Act I. Scene 11.

25½ *in.* by 31¾ *in.*

Exhibited at the Royal Academy, 1824

From the Collection of R. Tunno, Esq., 1863

See Illustration

J. OPIE, R.A.

Tooth

52 62 PORTRAIT OF CHARLES DIBDIN, the Writer of Nautical Songs, Dramatist and Actor. Born in 1745; died in 1814. Full face, with a pen in his hand

30 *in.* by 24 *in.*

Exhibited at the Grosvenor Gallery (*A Century of British Art*, 1737 *to* 1837), 1888

989

J. PETTIE, R.A.

210 63 THE COMMENCEMENT OF THE QUARREL Tooth

30¾ *in.* by 46 *in.*

J. PHILLIP, R.A., 1864.

5,000 64 LA GLORIA: A Spanish Wake Agnew

In a letter sent to Sir John Pender, asking that 'La Gloria' might be lent for the Paris International Exhibition of 1867, John Phillip wrote, "That in his estimation this was the picture on which his reputation in the future would rest."

1000 to start 56½ *in.* by 85½ *in.*

Commenced in Seville in 1860

Exhibited at the Royal Academy, 1864

Exhibited at the Liverpool Exhibition, 1865

Exhibited at the Royal Scottish Academy, 1866

Exhibited at the International Exhibition, Paris, 1867

Exhibited at the International Exhibition, London, 1873

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

Engraved by T. Oldham Barlow, R.A.

See Illustration

Bought for the National Gallery of Scotland. (McHannen)

J. PHILLIP, R.A., 1861.

1,700 65 THE GIPSY'S TOILET Laurie

32 *in.* by 41 *in.*

From the Collection of John Knowles, Esq., 1865

See Illustration

990

J. PHILLIP, R.A., 1850.

1400 66 BAPTISM IN SCOTLAND Agnew

40½ *in.* by 61 *in.*

Exhibited at the Royal Academy, 1850

Exhibited at the International Exhibition, Paris, 1867

500 to start *Exhibited at the Royal Jubilee Exhibition, Manchester*, 1887

From the Collection of James Eden, Esq., for whom the picture was painted, 1874

SIR J. REYNOLDS, P.R.A.

450 67 PORTRAIT OF PRINCESS SOBIESKI Agnew

29 *in.* by 24 *in.*

From the Collection of Lord Cranstoun

Exhibited at the Grosvenor Gallery (*A Century of British Art*, 1737 to 1837), 1888

See Illustration

SIR J. REYNOLDS, P.R.A. Shepherd

130 68 PORTRAIT OF THE HON. MRS. DAMER, in a crimson robe lined with ermine, low-necked dress; half-length

This lady was Anne (daughter of the Hon. Seymour Conway, the distinguished General and Field-Marshal, and brother of the first Marquess of Hertford), who married John, eldest son of Joseph Damer, Earl of Dorchester, of Milton Abbey. She was an amateur artist and sculptor of considerable talent, and seems to have been a personal friend of Sir Joshua Reynolds. Her name is mentioned several times in Leslie and Taylor's 'Life and Times of Sir Joshua Reynolds': once as appearing amongst other ladies of fashion at a famous masquerade, in 1772, at the "Pantheon," in male domino; and on another occasion as being captured, with other passengers, whilst crossing the Channel in the Dover and Ostend packet, by a French frigate, in 1779. She was also a friend of Sir Horace Walpole, and is frequently named in his letters.

29½ *in.* by 24½ *in.*

Exhibited at the Royal Academy, 1773

991

SIR J. REYNOLDS, P.R.A.

60 70 PORTRAIT OF THE ARTIST Gooden
29½ *in.* by 23½ *in.*
From the Collection of Samuel Cousins, R.A.

SIR J. REYNOLDS, P.R.A. Agnew

12 71 PORTRAIT OF EDMUND BURKE: Three-quarter face to the front, half-length
28½ *in.* by 24 *in.*

BRITON RIVIERE, R.A., 1888.

120 72 IN CHARGE: A collie dog on a rough stone wall Tooth
11 *in.* by 8¾ *in.*

DAVID ROBERTS, R.A., 1864. Agnew

540 73 THE CHAPEL IN THE CHURCH OF DIXMUDE, West Flanders
35½ *in.* by 53½ *in.*
100 to start *Painted for Sir John Pender*
Exhibited at the Royal Academy, 1864
Exhibited at the Royal Jubilee Exhibition, Manchester, 1887
See Illustration

D. ROBERTS, R.A., 1849. Denison

340 74 THE INTERIOR OF THE CHURCH OF ST. JACQUES, ANTWERP
45 *in.* by 36 *in.*

D. ROBERTS, R.A.

450 75 A CHAPEL IN THE CHURCH OF ST. JACQUES, Dieppe Gribble
30 *in.* by 24 *in.*
From the Collection of Lord Northwick, 1859

992

C. STANFIELD, R.A.

360 76 THE MEW-STONE, Plymouth Sound Agnew

27½ *in.* by 42½ *in.*

Exhibited at Burlington House, 1870

See Illustration

C. STANFIELD, R.A., 1859.

160 77 THE WRECK: Coast of Antrim Agnew

18 *in.* by 29½ *in.*

~~J. STARK.~~ Paull (cd.)

80 78 OLD THORPE GROVE, Norwich

35 *in.* by 51 *in.*

From the Collection of F. Fish, Esq., of Ipswich

J. STARK. Agnew

210 79 A Woody Landscape: Gipsies lighting a fire; in the foreground is a young donkey lying down

21¼ *in.* by 17½ *in.*

J. STARK. Mc Lean

50 80 A Landscape. In the foreground to the right three men are rabbiting, they have a terrier and a ferret with them; in the middle distance to the left is a man on horseback in a shallow stream; a windmill is seen on high ground to the right

17 *in.* by 23⅓ *in.*

993

L. ALMA-TADEMA, R.A., 1861.

Gooden

760 81 THE EDUCATION OF THE CHILDREN OF CLOVIS AND CLOTILDE

50 *in.* by 69¼ *in.*

Formerly in the Collection of H.M. the King of the Belgians

Exhibited at Antwerp, 1861

Exhibited at the Grosvenor Gallery (*Exhibition of Alma-Tadema's Works*), 1883

See Illustration

J. M. W. TURNER, R.A.

1500 82 MERCURY AND HERSE

Tooth

"Close by the sacred walls in wide Munichia's plain
The God well pleased beheld the virgin train."

"As Lucifer excels the meanest star,
Or as the full-orb'd Phœbe Lucifer,
So much did Hersè all the rest outvie,
And gave a grace to the solemnity."

Ovid's *Metamorphoses.*

75 *in.* by 63 *in.*

Formerly in the Collection of Sir John E. Swinburne, Bart. and bought by Sir John Pender from Miss Swinburne

Exhibited at the Royal Academy, 1811

Exhibited at Burlington House, 1872

Engraved by J. Cousen

See Illustration

994

J. M. W. TURNER, R.A. Wallis

7600 83 WRECKERS: COAST OF NORTHUMBERLAND, with a steam boat assisting a ship off shore

34½ *in.* by 47 *in.*

Exhibited at the Royal Academy, 1834

Exhibited at the British Institution, 1836

Obtained direct from the Artist by Elhanan Bicknell, Esq., and sold with his Collection in 1863

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

See Illustration

J. M. W. TURNER, R.A. Agnew

7000 84 THE STATE PROCESSION, bearing Giovanni Bellini's pictures to the Church of the Redeemer, Venice

28 *in.* by 44 *in.*

Exhibited at the Royal Academy, 1841

From the Collection of Richard Hemming, Esq.

Engraved by J. T. Willmore, A.R.A.

See Illustration

J. M. W. TURNER, R.A. Agnew

6800 85 VENICE. The Giudecca, Santa Maria della Salute, and San Giorgio Maggiore

24 *in.* by 36 *in.*

Exhibited at the Royal Academy, 1841

From the Collection of E. Bicknell, Esq., 1863

G. VINCENT.

95 86 SCOTCH LANDSCAPE. A Highland gillie herding cows Tooth

19½ *in.* by 26 *in.*

995

E. M. WARD, R.A.

35 87 THE NIGHT OF RIZZIO'S MURDER Sampson

"The Queen was sitting on a sofa, Rizzio in a chair opposite to her, and Murray's sister, the Countess of Argyll, on one side. Arthur Erskine, the equerry, Lord Robert Stuart, and the Queen's French physician were in attendance, standing.

"Darnley placed himself on the sofa at his wife's side. She asked him if he supped. He muttered something, threw his arm round her waist, and kissed her. As she shrank from him, half surprised, the curtain was again lifted, and against the dark background, alone, his corselet glimmering through the folds of a crimson sash, a steel cap on his head, and his face pale, as if he had risen from the grave, stood the figure of Ruthven. Glaring for a moment on Darnley, and answering his kiss with the one word 'Judas,' Mary Stuart confronted the awful apparition, and demanding the meaning of the intrusion.

"Pointing to Rizzio, and with a voice sepulchral as his features, Ruthven answered: 'Let your man come forth; he has been here over long.' 'What has he done?' the Queen answered; 'he is here by my will.'"—*Vide* Froude's *History of England.*

48 *in.* by 63 *in.*

Exhibited at the Royal Academy, 1865

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

T. WEBSTER, R.A., 1858.

500 88 SUNDAY EVENING Hawthorne

"Thrice happy is that humble cot,
Where love abides, though wealth is not;
Where the old patriarch, and the child,
The father strong, the mother mild,
Ere each the humble pallet press,
Dwell on the holy words that bless."

23½ *in.* by 36 *in.*

Exhibited at the Royal Academy, 1858

Exhibited at the Royal Jubilee Exibition, Manchester, 1887

See Illustration

996

SIR D. WILKIE, R.A.

1250 90 THE COTTER'S SATURDAY NIGHT Agnew

"The cheerfu' supper done, wi' serious face,
They round the ingle form a circle wide:
The sire turns o'er wi' patriarchal grace,
The big ha' Bible, ance his father's pride.
His bonnet rev'rently is laid aside,
His lyart haffits wearing thin and bare:
Those strains that once did sweet in Zion glide,
He wales a portion with judicious care;
And 'Let us worship God,' he says, with solemn air."

Burns.

The head of the family, who is reading the Bible, is a portrait of the artist's brother Thomas.

33 *in.* by 42½ *in.*

Exhibited at the Royal Academy, 1837

Exhibited at the British Institution, 1842

From the Collection of Sir F. G. Moon, Bart., 1872, *for whom the picture was painted*

Engraved by J. Horsburgh

R. WILSON, R.A.

Colnaghi & Co

280 91 A HILLY LANDSCAPE: Evening effect. In the foreground are a man, a woman and a dog

38 *in.* by 43½ *in.*

MODERN FOREIGN PICTURES.

ROSA BONHEUR, 1888.

92 MOUNTAINOUS LANDSCAPE, with cattle
25 *in.* by 39 *in.*
Exhibited at the Corporation Art Gallery, Guildhall, 1890
See Illustration

P. DE LA ROCHE, 1848.

93 NAPOLEON CROSSING THE ALPS
28½ *in.* by 22 *in.*
From the Collection of J. Dillon, Esq., 1869
Engraved by A. François

P. DE LA ROCHE.

94 CHRIST IN THE GARDEN OF GETHSEMANE
19 *in.* by 10½ *in.*

F. L. FRANCAIS.

95 A WOODY LANDSCAPE. Two women take a cow to drink at a river; a man and a donkey are in the foreground
32½ *in.* by 52 *in.*

J. L. GÉRÔME, 1863.

96 THE COMEDIANS
23½ *in.* by 18 *in.*

E. FRÈRE, 1863.

97 THE LUNCH BASKET
10½ *in.* by 8½ *in.*

998

A. HOLMBERG

690 98 FAR FROM THE NOISY WORLD Tokins.

37 *in.* by 46 *in.*

This was the first picture exhibited by Holmberg in England

A. HOLMBERG.

420 99 THE LOST CHORD

42 *in.* by 30½ *in.*

Exhibited at the Corporation Art Gallery, Guildhall, 1892

ARY. SCHEFFER, 1854. Denison

320 100 PAOLO AND FRANCESCA. Dante and Virgil encountering in Hell the spirits of Francesca da Rimini and Paolo Malatesta

"'O wearied spirits! come and hold discourse
With us, if by none else restrained.' As droves
By fond desire invited, on wide wings
And firm, to their sweet nest returning home
Cleave the air, wafted by their will along.
Thus issued, from that troop where Dido ranks,
They, through the ill air speeding."

Dante's *Inferno*, Canto V.

44 *in.* by 63 *in.*

Exhibited at the Leeds Exhibition, 1867

From the Collection of the Earl of Ellesmere, 1870

C. TROYON, 1856.

1700 101 THE HEIGHTS OF SURENNES Agnew

34 *in.* by 51 *in.*

From the Collections of M. Crabbe and M. Secrétan, Paris, 1889

Exhibited at the Exposition des Cents Chefs d'Œuvre, Paris, 1883

Engraved by P. Girardet

See Illustration

(£75,664. 11. —)

999

SCULPTURE.

W. BRODIE, R.S.A., 1858.

5 102 PROFESSOR SIMPSON—*marble bust* 20" — Dr. Playfair

M. J. EZECHIEL.

14½ 103 HEAD OF THE APOLLO BELVEDERE 16" — Sir. J. Sinclair

M. J. EZECHIEL.

21 104 BUST OF A LADY, in profile—*bas-relief* 19½ *in.* by 14 *in.* — Wieland

8 104a Pair do do 11×8 — Barrett

A. GALLI.

7½ 105 ST. JOHN AND THE LAMB—*a recumbent figure* 12×20 — Barrett

A. GALLI.

16 106 A BACCHANALIAN NYMPH, playing the cymbals—*life size—on veined green marble plinth* 66" — D. L. Isaacs.

A. GALLI.

30 107 THE BEREFT MAIDEN—*life size—on veined green marble plinth* 54" — Sir. J. Sinclair

J. HUTCHINSON, R.S.A., 1859.

3 108 JOHN PHILLIP, R.A.—*marble bust* 20" — Aston

J. HUTCHINSON, R.S.A., 1864.

8½ 109 HAMLET: An ideal—*marble bust* 22" — Aston.

37 109a Bust of the Right Hon. W. E. Gladstone 22" — Gribble

1000

J. A. HOUDON, 1780.

42 110 MARIE ANTOINETTE—*bronze bust—on* ~~*fleur-de-pêche*~~ Scagliola *pedestal mounted with chased or-molu* Steinmeyer
24" Bust 4' pedestals

16 110a Pair of fleur-de-pêche Marble pedestals 4 feet Barrett

BARON C. MAROCHETTI, R.A.

20½ 111 SIR EDWIN LANDSEER, R.A.—*marble bust* Harris
22"

8½ 111a 3 Pedestals Sherratt
54"

£75.916. 18. 6

End of First Day's Sale.

1001

Second Day's Sale.

On MONDAY, MAY 31, 1897,

AT ONE O'CLOCK PRECISELY.

1. 2. – 112 General View of Hong Kong—*a photograph* Sir W. des Voeux

5. 10. – 113 A Gentleman and a Lady, *temp* Elizabeth—*a miniature* Gall

WATER-COLOUR DRAWINGS.

1. 12. – 114 View of the Island of St. Georgio, Venice; and the Companion—*unframed* Sir W. des Voeux 2
11¼ *in.* by 15¼ *in.*

1. 2. – 115 Old Parliament House, Edinburgh—*unframed*
10 *in.* by 14½ *in.*
116 Laying the Atlantic Telegraph—*a pair* Sir W. des Voeux 2
14 *in.* by 37 *in.*

H. COLEMAN ANGEL.

22 117 A Dead Kingfisher Tokins
5 *in.* by 7¼ *in.*

1002

H. COLEMAN ANGEL.

2.3 118 A Dead Parrakeet — Tokins
5 *in.* by 7¼ *in.*

B. ANTIGNA.

1 119 Head of a Peasant in Red Cap — S.G
19 *in.* by 15½ *in.*

WILFRID BALL, 1893.

18 120 Pharaoh's Bed, Philæ: Early morning — Agnew

WILFRID BALL.

13 121 The Sphinx: Morning — Agnew
12 *in.* by 19 *in.*

G. BARRET.

7½ 122 Woody Landscape, with sheep — Wallis
12½ *in.* by 17 *in.*

G. BARRET, 1830.

6½ 123 A Classical Landscape: Afternoon — McLean
7¼ *in.* by 10 *in.*

J. BONIMANN, 1894.

1 124 View of a Farm, with a pool — McKenna
7 *in.* by 9 *in.*

MISS ROSE BARTON.

£2.5.- 125 A Foggy Day on the Embankment — Colonel Barton
6½ *in.* by 5½ *in.*

R. P. BONINGTON.

126 The Rialto, Venice — Mc Lean
8 *in.* by 10 *in.*
From the Collection of John Heugh, Esq., 1878

R. P. BONINGTON.

127 A Calm, vessels and boats on a calm sea — Mc Lean
7½ *in.* by 10½ *in.*
From the Collection of John Heugh, Esq., 1878

BOUCHER. — Mrs Adair

128 Bacchanalian Boys—*a pair, circles* — 2
23 *in. diam.*

SIR F. W. BURTON, R.H.A.

129 The Squire — Tooth
17½ *in.* by 13 *in.*
Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

SIR A. W. CALLCOTT, R.A.

130 A Passing Shower — Polak Sr
29 *in.* by 44½ *in.*
Exhibited at the Whitworth Institute, Manchester, 1891

W. CALLOW. — Sir Wides Haus

131 Richmond, Yorkshire
22 *in.* by 30 *in.*

G. CATTERMOLE, 1856.

132 Christ Preaching to the Multitude — Mc Lean
12 *in.* by 21 *in.*

1004

G. CATTERMOLE, 1849.

6 133 A Rocky Stream: A man fishing — Sir W. des Vœux
13¼ *in.* by 20¼ *in.*

G. CHAMBERS. — Bathurst

14 134 Vessels and Fishing Boats, in a fresh breeze
10½ *in.* by 16 *in.*

G. COLE.

£2 - - - 135 A Waterfall—*unframed* — Sir W des Vœux
19¼ *in.* by 13½ *in.*

E. W. COOKE, R.A.

9 136 View of Arrochar, Dumbartonshire — Leggatt
9 *in.* by 14 *in.*

T. S. COOPER, R.A.

28 137 Cattle in a Meadow — Leggatt
8½ *in.* by 13 *in.*

T. S. COOPER, R.A.

21 138 A Cow and Sheep in a Landscape — Wallis
10¼ *in.* by 8 *in.*

J. S. COTMAN, 1833. — Agnew

16 139 A Coast Scene: Dutch fishing boats on a calm sea
11¼ *in.* by 8½ *in.*
From the Collection of John Heugh, Esq., 1878

J. R. COZENS.

140 Gibraltar, from Algeciras
18¼ *in.* by 24½ *in.*
From the Collection of John Heugh, Esq., 1878

W. S. CUMMING, 1894.

141 The Charge of the 93rd Highlanders at Cawnpore, Indian Mutiny, November 1857
39 *in.* by 27½ *in.*

W. S. CUMMING.

142 A Drummer of the 2nd Gordon Highlanders
10 × 8

P. DE LA ROCHE.

143 An Interior. There are five ladies, three of whom are seated and two standing
7½ *in.* by 5¼ *in.*

P. DE LA ROCHE.

144 An Interior. Five figures in costume of the seventeenth century
7½ *in.* by 5¼ *in.*

W. C. T. DOBSON, R.A., 1873.

145 The Camelia
22 *in.* by 19 *in.*

J. DRUMMOND, R.S.A., 1857.

146 Speke Hall, near Liverpool—*in pencil*
8½ *in.* by 12 *in.*

1006

R. DUDLEY, 1870. D. Pender

10 147 LANDING THE TELEGRAPH CABLE AT PORTHCURNOW, Cornwall, 1870

14½ *in.* by 22 *in.*

W. DUFFIELD, 1859.

£-.5.- 149 STUDIES—*unframed* Hill

9¾ *in.* by 17¾ *in.*

E. DUNCAN, 1861. Campbell

12 150 THE STORM: A disabled ship and some wreckage in a storm

11½ *in.* by 24 *in.*

W. DYCE, R.A.

42 151 PEGWELL BAY Wallis

9¾ *in.* by 13½ *in.*

Exhibited at the Jubilee Exhibition, Manchester, 1887

Exhibited at the Whitworth Institute, Manchester, 1891

W. EVANS. W.B.B. Beaumont

5½ 152 A WELSH LANDSCAPE: A man fishing in a rocky mountain stream

13 *in.* by 19½ *in.*

BIRKET FOSTER.

36 153 THE FERRY BOAT M'Lean

4¾ *in.* by 7 *in.*

BIRKET FOSTER.

154 The Tower of S. Angelo, Rome
$5\frac{1}{2}$ *in.* by $3\frac{3}{4}$ *in.*

BIRKET FOSTER.

155 In Burgos: A view of the cathedral
$5\frac{1}{2}$ *in* by $3\frac{3}{4}$ *in.*

BIRKET FOSTER.

156 Dolbadern Tower, Llanberis
$5\frac{1}{2}$ *in.* by $3\frac{3}{4}$ *in.*

T. GAINSBOROUGH, R.A.

157 Portrait of a Lady—*a sketch in crayon, oval*
12 *in.* by 9 *in.*

H. GASTINEAU.

158 Ruthin Castle
$7\frac{1}{4}$ *in.* by 10 *in.*

COUNT A. S. GIALLINÁ.

159 View of Athens, from St. Catherine's Hill
11 *in.* by 17 *in.*

COUNT A. S. GIALLINÁ.

160 View of the Acropolis and Theseum, Athens, from the rail way station
12 *in.* by $18\frac{1}{2}$ *in.*

1008

COUNT A. S. GIALLINÁ.

4 161 The Parthenon, Athens
11 *in.* by 17 *in.* — Gribble

COUNT A. S. GIALLINÁ.

1½ 162 The Monument of Tyssicrotes
17 *in.* by 11 *in.* — Ramsden

COUNT A. S. GIALLINÁ.

5 163 The Temple of Æolus, Athens
17½ *in.* by 11 *in.* — Sir W. des Vœux

COUNT A. S. GIALLINÁ.

4 164 The Theseum, Athens
11 *in.* by 17 *in.* — McKenna

COUNT A. S. GIALLINÁ.

7 165 The Fortress, Athens
12 *in.* by 18 *in.* — Malins.

COUNT A. S. GIALLINÁ.

3½ 166 View of Athens, from St. Catherine's Hill
12 *in.* by 18 *in.* — Campbell

COUNT A. S. GIALLINÁ.

5 167 The Columns of the Temple of Jupiter, Athens
12 *in.* by 18½ *in.* — Lady Lucy

COUNT A. S. GIALLINÁ.

1 168 View of J Pantaleone poso
11 *in.* by 17 *in.* — Gall.

COUNT A. S. GIALLINÁ.

169 The Parthenon, Athens
11 *in.* by 18 *in.*

COUNT A. S. GIALLINÁ.

170 View of Athens, with the Acropolis
12 *in.* by 24 *in.*

COUNT A. S. GIALLINÁ.

171 The Acropolis, Athens, from the Monument of Philopopus
12 *in.* by 18½ *in.*

F. GOODALL, R.A., 1894.

172 Brick-Makers in Egypt, excavating the wet earth
22 *in.* by 16 *in.*

F GOODALL, R.A.

173 Leaving the Village: Time of overflow
22 *in.* by 17 *in.*

F. GOODALL, R.A.

174 The Potteries near Cairo: Copt lawyer drawing up the hollers contract
11 *in.* by 24½ *in.*

F. GOODALL, R.A., 1894.

175 A Fruit-Seller of Alexandria
11 *in.* by 6 *in.*

1010

F. GOODALL, R.A., 1893.

22 176 Close of the Moslem's Day of Toil . . Gall
10 *in.* by 21½ *in.*

F. GOODALL, R.A., 1893.

13 177 The Hot Coffee Seller Bowden
12 *in.* by 6 *in.*

F. GOODALL, R.A., 1893.

40 178 Pasture in the Feiyoom Gall
8 *in.* by 16 *in.*

F. GOODALL, R.A., 1894. Bathurst.

88 179 Water Carriers on the Nile, near the Pyramids
15 *in.* by 35 *in.*

F. GOODALL, R.A., 1893.

24 180 Children of the Copt Quarter Agnew
11 *in.* by 6 *in.*

F. GOODALL, R.A., 1893. Gall

23 181 Leading the Flock to Pasture: Early morning, Egypt
6 *in.* by 14 *in.*

F. GOODALL, R.A., 1893.

21 182 Lifting the Water Jar Kilpat
13½ *in.* by 8 *in.*

F. GOODALL, R.A., 1894.

26 183 Bedouin Shepherdess Spinning Wool D. Pender
17 *in.* by 11 *in.*

F. GOODALL, R.A., 1893.

184 The Sheikh's Daughter Sowing the Dourra
9 *in.* by 20¼ *in.*

KEELEY HALSWELLE, A.R.S.A., 1879.

185 The Haunt of the Wild Fowl
19 *in.* by 30¾ *in.*

KEELEY HALSWELLE, A.R.S.A., 1887.

186 A Street in Constantine, Algeria
9½ *in.* by 14 *in.*

KEELEY HALSWELLE, A.R.S.A., 1869.

187 The Grave of John Keats, Rome
9½ *in.* by 14½ *in.*
Presented to Sir John Pender by Sir James Simpson

KEELEY HALSWELLE, A.R.S.A.

188 The Last Load of Hay: A stormy evening
22 *in.* by 29 *in.*

KEELEY HALSWELLE, A.R.S.A., 1882.

189 On the Cherwell
28 *in.* by 48 *in.*

KEELEY HALSWELLE, A.R.S.A., 1885.

190 The Mosque at Broussa, Asia Minor
14 *in.* by 20½ *in.*

1012

J. R. HERBERT, R.A., 1838, 1859.

£2 10 - 191 Spanish Ladies at the Entrance to a Church Sampson
$8\frac{1}{2}$ *in.* by $6\frac{1}{2}$ *in.*

H. HERKOMER, R.A., 1887.

65 192 Triumphant Spring Colnaghi & Co
$13\frac{1}{2}$ *in.* by 23 *in.*

H. HERKOMER, R.A., 1887.

37 193 Retired on a Pension Bowden
$9\frac{1}{2}$ *in.* by $6\frac{1}{2}$ *in.*

J. A. HOUSTON, R.S.A., 1864. Sir W. de Vere

8 194 Evening in the Highlands: An eagle has alighted on a dead ram
17 *in.* by $28\frac{1}{2}$ *in.*

J. A. HOUSTON, R.S.A., 1867.

17 195 Menard Castle, Loch Fyne Benton
15 *in.* by $22\frac{1}{2}$ *in.*

W. HUNT.

7½ 196 Flowers in a Jug Leggatt
$10\frac{3}{4}$ *in.* by $7\frac{1}{2}$ *in.*

S. P. JACKSON.

11 197 The Coast-Guard's Night Watch Sir W. de Vere
14 *in.* by $22\frac{1}{2}$ *in.*

C. JONES.

~~198~~ The Yacht "Lady Pender"

MRS. R. LOWE.

199 A View of Athens, with the Temple of Theseus
$8\frac{1}{2}$ *in.* by $19\frac{1}{2}$ *in.*

MRS. R. LOWE.

200 Welsh Landscape: A road leading over a bridge, on which are two figures, crossing a mountain torrent; mountains in the distance
$12\frac{1}{2}$ *in.* by 22 *in.*

HON. MRS. M. C. LOWTHER.

201 St. Bartholomew's Hospital, London
$8\frac{3}{4}$ *in.* by 11 *in.*

MISS LOWTHER.

202 The Monument, from Hay's Wharf

E. FALKLAND LUCY.

203 The Haunted Pool
26 *in.* by 42 *in.*

J. McWHIRTER, R.A.

204 The Harbour, Genoa
$13\frac{3}{4}$ *in.* by $20\frac{1}{2}$ *in.*
Exhibited at the Royal Jubilee Exhibition, Manchester, 1887
Exhibited at the International Exhibition, Glasgow, 1888

H. MAXWELL.

205 A View of the Tiber, Rome, the castle of St. Angelo in the distance
$8\frac{1}{2}$ *in.* by $13\frac{1}{4}$ *in.*

W. MAXWELL.

206 A River Scene, with a castle and a bridge—*unframed*
11 *in.* by 15 *in.*

3 Mitchell

W. MAXWELL.

207 The Companion—*unframed*
11 *in.* by 15 *in.*

MORTIMER MEMPES.

8 208 A Turkish Fruit Stall Gall
4 *in.* by 3 *in.*

MORTIMER MEMPES.

10 209 Turkish Figures at a Doorway Gall
6 *in.* by 3¾ *in.*

MORTIMER MEMPES.

20 210 A Turkish Bazaar Gall
5 *in.* by 9 *in.*

W. MULREADY, R.A

£1. 2. – 211 An Old Norman Porch Gruit
19 *in.* by 13¼ *in.*
From the Collection of Dr. John Percy, F.R.S., 1890

W. A. NESFIELD. King

6 212 A Scotch Landscape, mountains and a torrent; a stormy sky
11½ *in.* by 15½ *in.*

H. R. NEWMAN, 1892.

213 PHILÆ : Interior of the temple
15 *in.* by 9 *in.*

G. NICHOLSON.

214 DOLBADERN TOWER
19 *in.* by 14 *in.*
From the Collection of Dr. J. Percy, 1890

ERSKINE NICOL, A.R.A., 1855.

215 ARGUMENT
14 *in.* by 10½ *in.*

ERSKINE NICOL, A.R.A., 1855.

216 CONVICTION
The Companion
14 *in.* by 10½ *in.*

P. F. POOLE, R.A.

217 THE BIRD SCARER
12½ *in.* by 9¼ *in.*

S. PROUT.

218 AN OLD HULK
8¾ *in.* by 12½ *in.*

S. PROUT.

219 ON THE RHINE
10 *in.* by 7½ *in.*

1016

S. PROUT.

£1.5.- 220 A View of Rome—*in pencil—unframed* Champney
10 *in.* by 14¼ *in.*

W. A. RIXON, 1890.

7½ 221 Cameron House, Loch Lomond Campbell
14 *in.* by 29½ *in.*

D. ROBERTS, R.A., 1851. Wallis.

10 222 Interior of the Church of the Frari, Venice. The door of the sacristy, with the monument of Benedetto Pesaro, and the equestrian statue of Paolo Savelli
12¾ *in.* by 21 *in.*

D. ROBERTS, R.A., 1839.

10 223 Gate of the Metwalis, Cairo Gribble
19½ *in.* by 12¾ *in.*
Lithographed in Roberts's "Holy Land and Egypt," Vol. VI.

D. ROBERTS, R.A., 1837. McLean

28 224 The Mosque of Sultan Hassan, Cairo, from the Great Square of the Rumeyleh
12½ *in.* by 19 *in.*
Exhibited at the International Exhibition, London, 1872
Lithographed in Roberts's 'Holy Land and Egypt' Vol. VI.

D. ROBERTS, R.A. Agnew

20 225 The Bazaar of the Silk Mercers, El Chatreshyeh, Cairo
21 *in.* by 13 *in.*
Lithographed in Roberts's 'Holy Land and Egypt' Vol. VI.

D. ROBERTS, R.A., 1823.

226 The Cathedral of Abbeville
14 *in.* by 9½ *in.*
Exhibited at the International Exhibition, London, 1872

D. ROBERTS, R.A., 1839.

227 The Temple at Baalbec: Remains of the Western Portico
21 *in.* by 13 *in.*
Lithographed in Roberts's 'Holy Land and Egypt,' Vol. II.

D. ROBERTS, R.A., 1833.

228 A Fortress in Arabia Petræa
13½ *in.* by 9 *in.*

D. ROBERTS, R.A., 1838.

229 Bazaar of the Street leading to the Mosque of the Mooristan, Cairo
19 *in.* by 13 *in.*
Lithographed in Roberts's 'Holy Land and Egypt,' Vol. VI.

D. ROBERTS, R.A., 1839.

230 A General View of Cairo from the West
13¼ *in.* by 21 *in.*
Lithographed in Roberts's 'Holy Land and Egypt,' Vol. VI.

D. ROBERTS, R.A.

231 The Square of Rumeyleh, Cairo: The entrance to the citadel
12½ *in.* by 19 *in.*
Exhibited at the International Exhibition, London, 1872
Lithographed in Roberts's 'Holy Land and Egypt,' Vol. VI.

1018

D. ROBERTS, R.A., 1832.

48 232 AARON DELIVERING THE MESSAGE TO THE ELDERS OF ISRAEL
9 *in.* by 12½ *in.*

D. ROBERTS, R.A.

1½ 233 GATEWAY AT DENDERAH
9 *in.* by 13 *in.*
Lithographed in Roberts's 'Holy Land and Egypt,' Vol. IV.

R. SEATON.

½ 234 LINCLUDEN ABBEY, near Dumfries
14½ *in.* by 20 *in.*
From the Collection of Dr. John Percy, F.R.S., 1890

F. SMALLFIELD, 1856.

2 235 A PEASANT WOMAN, reading a letter
17½ *in.* by 12½ *in.*

P. SMALLFIELD, 1856.

3½ 236 AN ITALIAN PIFFERARI AND A BOY
18¼ *in.* by 13¼ *in.*

COLLINGWOOD SMITH.

5 237 NEAR BETTWS-Y-COED
12½ *in.* by 19 *in.*

G. A. STOREY, A.R.A.

31 238 COMING EVENTS
24 *in.* by 19½ *in.*

1019

F. TAYLER.

239 The Gamekeeper's Home — Agnew
$12\frac{3}{4}$ *in.* by 16 *in.*
Exhibited at the International Exhibition, London, 1872

E. TAYLER.

240 A Lady with a Fan; and Studies—*pencil sketches* 2
10 × 8

F. TAYLER. — Agnew

241 The Ford; and A Trooper and arms—*pencil sketches* 2
8×10 10×8

F. W. TOPHAM, 1857.

242 A Brittany Mother and her Two Children — Mitchell
$23\frac{1}{2}$ *in.* by $19\frac{1}{2}$ *in.*

J. M. W. TURNER, R.A.

243 Southwell Minster—*an early drawing* — Agnew
15 *in.* by $18\frac{1}{2}$ *in.*

J. M. W. TURNER, R.A.

244 View of a Foreign Town — Larnach
$7\frac{1}{2}$ *in.* by $10\frac{3}{4}$ *in.*

J. M. W. TURNER, R.A.

245 View of a Slate Quarry—*unframed* — Mathers.
$9\frac{1}{2}$ *in.* by 15 *in.*

J. VARLEY.

246 Welsh Landscape, two figures in a punt in the foreground — Beaumont
$20\frac{3}{4}$ *in.* by 29 *in.*

1020

E. M. WARD, R.A. Col. Burges

2 247 GRINLING GIBBONS'S FIRST INTRODUCTION AT COURT. Study in monochrome for the picture in the possession of Sir John Pender, G.C.M.G., M.P., at Arlington Street

15 *in.* by 18 *in.*

Presented by the Artist to Lady Pender

WATTEAU (AFTER).

10 248 A FÊTE CHAMPÊTRE—*a fan mount* Hart

9½ *in.* by 21 *in.*

From the Collection of Wynn Ellis, Esq.

J. W. WHYMPER, 1851.

6½ 249 LANDSCAPE, with a village in mid-distance Richardson

6¼ *in.* by 18 *in.*

A. W. WILLIAMS.

£4.—.— 250 PONT-Y-PAIR, North Wales Campbell

6½ *in.* by 9½ *in.*

P. DE WINT. Hutton

16 251 DISTANT VIEW OF WINDSOR CASTLE. In the foreground a man is watering two horses in the river near a wooden bridge

12 *in.* by 18 *in.*

Exhibited at the International Exhibition, London, 1872

P. DE WINT.

42 252 A RIVER SCENE, with church and bridge Vokins

9 *in.* by 13 *in.*

W. WYLD, 1879.

253 VENICE: A side canal
9 *in.* by 11¾ *in.*

Hutton

W. WYLD.

254 CONWAY CASTLE: From Bodlondeb
7½ *in.* by 11 *in.*

Beaumont

OLD PORTRAITS.

Cohen

255 PORTRAIT OF A GENTLEMAN, in an embroidered black doublet and lace collar; three-quarter length portrait, standing, nearly full face. "*Aetatis suæ* 26, *Anno D*^ni^ 1661," inscribed on the panel
44 *in.* by 32 *in.*

256 BUST PORTRAIT OF A MAN IN ARMOUR
14 *in.* by 11¾ *in.*

Parsons

257 PORTRAIT OF A LADY, standing at a table, on which rests her right hand, whilst her left is on her stomacher; she wears a high collar
49 *in.* by 39½ *in.*

Parsons

258 PORTRAIT OF A LADY, in a low dress, with pearl necklace; half length
27 *in.* by 22 *in.*

259 PORTRAIT OF A LADY, half length
29 *in.* by 22⅓ *in.*

Cohen

260 PORTRAIT OF A LADY, in a ruff; half length
23½ *in.* by 19½ *in.*

Strong

Agnew

261 PORTRAIT OF A LADY, in a cap and ruff, and with pearl necklace
15 *in.* by 12 *in.*

1022

Benton

2 262 Portrait of an Elderly Lady, wearing a large white collar and close black cap; half length; 1658

29 *in.* by 23½ *in.*

Cohen

2½ 263 Portrait of a Boy, in a brown coat and yellow waistcoat, holding a goldfinch on a finger of his right hand; half-length

23 *in.* by 19½ *in.*

Cohen

1 264 Portrait of a Lady, three-quarter length, standing, with a cap on; in one hand she holds a watch

Inscribed on the canvas "Æ. 26 / 1625"

36 *in.* by 27 *in.*

From the Collection of Bethell Walrond, Esq.

Benton

2½ 265 Portrait of a Gentleman, with pointed beard, in a black coat, and with lace collar and cuffs; half length, nearly full face

Inscribed on the canvas "Æ. 36 / 1625"

36 *in.* by 26 *in.*

From the Collection of Bethell Walrond, Esq.

M^c Lean

5 266 Portrait of a Lady, in a low-necked white satin dress, holding a red cloak; three-quarter length, slightly turned to the right, standing in a landscape

49 *in.* by 39 *in.*

Agnew

1 267 Portrait of a Girl, in a red dress with lace collar and cuffs, and holding a book in her right hand, a ring is suspended by a cord round her neck; half length, standing. "Ætatis suæ 9," is inscribed on the back—*oval*

29 *in.* by 24 *in.*

3½ 268 Portrait of an Officer, in armour

29 *in.* by 24 *in.*

Benton

269 Portrait of a Divine, three-quarter length, seated, in a black gown with white bands and cuffs Hill

44 *in.* by 36 *in.*

270 Portrait of a Gentleman, in a dark coat, and with a white lace cravat, short powdered wig; half length, head turned slightly to the right Squarey

23 *in.* by 39 *in.*

271 Portrait of a Gentleman, in a red dress with a lace scarf and wig; half-length, three-quarter face to the front Cohen

29 *in.* by 24 *in.*

272 Portrait of a Lady, in a blue dress; half length, turned to the left Parsons

30 *in.* by 25 *in.*

273 Portrait of a Youth, in a brown dress, and with a white lace scarf; half length, turned to the left, face three-quarters to the front Agnew

29½ *in.* by 24 *in.*

274 Portrait of a Gentleman, in a grey coat, a light blue waistcoat, and with a powdered wig; half length, slightly turned to the left Benton

29 *in.* by 23 *in.*

275 Portrait of a Lady, half length, seated with her hands crossed, figure turned to the left Cohen

30 *in.* by 24 *in.*

276 Portrait of a Lady, in a low-necked blue dress; half length, the head turned slightly to the left Cohen

29 *in.* by 24 *in.*

277 Portrait of a Gentleman, in a light puce-coloured coat, and with a white cravat, wearing a powdered wig; half length, turned to the right Parsons

29½ *in.* by 24 *in.*

1024

Agnew

4½ 278 PORTRAIT OF A LADY, in a black embroidered dress with a high ruff, a pearl necklace and head-dress; half length, head slightly turned to the left

26 *in.* by 20½ *in.*

Sir W. de Keus

10 279 PORTRAIT OF A LADY, in a low white satin dress with a blue bow and trimmed with pearls; half length, turned slightly to the right

30 *in.* by 24½ *in.*

Benton

4 280 PORTRAIT OF A GENTLEMAN, in a brown coat and white waistcoat, both having brass buttons, and with a white cravat, powdered wig; half length—oval

29 *in.* by 24 *in.*

£2832. 4. -

End of Second Day's Sale.

1025

Third Day's Sale.

On TUESDAY, JUNE 1, 1897,

AT ONE O'CLOCK PRECISELY.

MODERN PICTURES.

15.- 281 Two Scotch Terriers — Strong
27 *in.* by 36 *in.*

1. — 282 A Steam Ship of the European and Columbian Company — Strong

0. 6 283 A Yacht in full Sail — Strong

0.- 284 Portrait of Charles James Fox, in a dark blue coat with brass buttons; bust, nearly full face — Renton
24 *in.* by 18 *in.*

1. — 285 Russell as "Jerry Sneak," Brighton Theatre — Lyons
21 *in.* by 14½ *in.*
From the Collection of John Heugh, Esq., 1878

286 Portrait of Mr. Holmes, the great grandfather of Lady Pender; three-quarter length, seated in an arm-chair
30 *in.* by 25 *in.*

MARY BEALE.

½ 287 Portrait of Charles II, half length, in armour — A Hare
29 *in.* by 25 *in.*

1026

A. BIERSTADT.

2½ 288 The "Old and Faithful Geyser," Yellowstone Park Vicars.
36 *in.* by 25 *in.*
Presented to Lady Pender by the Artist

H. J. BODDINGTON. Denison

19 289 A Landscape. On a road under trees are a woman and a child; an old cottage is seen to the left
11½ *in.* by 15½ *in.*

H. J. BODDINGTON. Yokins

15 290 A Lane Scene, with distant landscape; a peasant with a dog is talking to a woman who is seated on the ground
20 *in.* by 16 *in.*

W. COLLINS, R.A. Hill

1 291 Portrait of Bishop Chase, half length, with a black cap and wearing spectacles. Carlton Chase was born in Hopkinton, New Hampshire, in 1794; for twenty-four years he was pastor of Bellows Falls, Vermont; in 1844 he was consecrated first Bishop of New Hampshire; Bishop Chase died in 1870
29 *in.* by 24 *in.*
Presented by the Artist to the Rev. W. Dodsworth
Afterwards in the Collection of John Heugh, Esq.

J. COOMANS.

40 292 An Offering to the Gods Gooden
22 *in.* by 32 *in.*

T. SIDNEY COOPER, R.A.

293 "Winter Time" — Bathurst

10½ *in.* by 15½ *in.*

J. CROME.

294 Moonlight Scene, with boats and windmill — J. Pender

8¾ *in.* by 10 *in.*

J. CROME. — M^c. Lean

295 The Edge of a Wood. Two peasants are in the foreground to the left, whilst a third, more distant, is on a road to the right

19¼ *in.* by 22½ *in.*

SIR W. F. DOUGLAS, P.R.S.A.

296 The Lonely Shore — Lyons

12 *in.* by 20 *in.*

SIR W. F. DOUGLAS, P.R.S.A.

297 Prestonpans — Wallis.

10¼ *in.* by 20 *in.*

J. DOWNMAN, A.R.A. — Benton

298 Lady Loraine, in low white satin dress, pearl necklace and earrings; half length, turned slightly to the left

28 *in.* by 22½ *in.*

1028

J. DRUMMOND, R.S.A., 1861.

Lyons

42 299 CROMWELL AT EDINBURGH. After the Battle of Dunbar on September 3rd, 1650, when the Scottish troops under Leslie were defeated, Edinburgh, with the exception of the Castle, surrendered to Cromwell, who passed the winter there

35 *in.* by 52 *in.*

Exhibited at the International Exhibition, London, 1862

J. DRUMMOND, R.S.A., 1856.

12 300 WATT TINLIN

James.

IV.

Now loud the heedful gate-ward cried—
'Prepare ye all for blows and blood!
Watt Tinlin,* from the Liddel-side.
Comes wading through the flood.'

* * * *

V.

While thus he spoke, the bold yeoman
Entered the echoing barbican.
He led a small and shaggy nag,
That through a bog, from hag to hag,
Could bound like any Billhope stag.
It bore his wife and children twain;
A half-clothed serf was all their train:
His wife, stout, ruddy, and dark-brow'd,
Of silver brooch and bracelet proud,
Laughed to her friends among the crowd.
He was of stature passing tall,
But sparely formed, and lean withal;
A batter'd morion on his brow;
A leather jack, as fence enow,
On his broad shoulders loosely hung;
A border axe behind was slung;
His spear, six Scottish ells in length,
Seemed newly dyed with gore;
His shafts and bow, of wondrous strength,
His hardy partner bore.

Lay of the Last Minstrel, Canto IV.

* This person was, in my younger days, the theme of many a fireside tale. He was a retainer of the Buccleugh family, and held for his border service a small tower on the frontiers of Liddesdale. Watt was, by profession, a sutor; but, by inclination and practice, an archer and warrior.—*Note by Sir Walter Scott.*

30 *in.* by 48 *in.*

Exhibited at the Art Treasures Exhibition, Manchester, 1857

J. DRUMMOND, R.S.A.

301 An Edinburgh Armourer's Shop, in the time of Charles I.: A Highland Chief selecting weapons

36½ *in.* by 29½ *in.*

J. DRUMMOND, R.S.A.

302 The Entrance Porch to Speke Hall, near Liverpool

11 *in.* by 15 *in.*

J. DRUMMOND, R.S.A., 1857.

303 The Blind Fiddler

18 *in.* by 15 *in.*

SIR C. EASTLAKE, P.R.A.

304 Temple of Theseus, Athens

15 *in.* by 18 *in.*

Presented by Lady Eastlake to Sir John Pender, in May 1887

A. L. EGG, R.A., 1855.

305 The Prisoner

"Come, rest in this bosom, my own stricken deer;
Though the herd have fled from thee, thy home is still here;
Here still is the smile that no cloud can o'ercast,
And a heart and a hand all thy own till the last.

"Oh! what was love made for, if 'tis not the same
Through joy and through torment, through glory and shame?
I know not, I ask not, if guilt 's in that heart,
I but know that I love thee, whatever thou art.

"Thou hast called me thy angel in moments of bliss,
And thy angel I'll be 'mid the horrors of this,—
Through the furnace, unshrinking, thy steps to pursue,
And shield thee, and save thee, or perish there too."

Moore's *Irish Melodies.*

17½ *in.* by 13¾ *in.*

1030

J. LEON Y ESCOSURA, 1869. Denison

9½ 306 THE ARGUMENT. A lady, seated, is talking to a gentleman who holds his walking-stick behind his back

$5\frac{3}{4}$ *in.* by $4\frac{1}{2}$ *in.*

J. FAED, R.S.A. Wallis

7/3 307 THE ROYAL SCOTTISH JUSTICIARY: An incident in the time of James I. of Scotland

"On an occasion, a nobleman of high rank and also near kinsman of the King's, having quarrelled in the Court with a young Baron, so far forgot the Royal presence as to strike his opponent on the face. James instantly caused him to be apprehended, ordered him to stretch upon the Council table the hand that had dealt the blow, and then, putting a naked cutlass, or hunting knife, into the hand of the injured Baron, he commanded him, on pain of death, to hew off the offending member from the wrist. The new executioner shuddered and grew powerless; the culprit remained for a full hour with his bared arm upon this strange block; it was only after the Queen, her ladies, and the clergy present had knelt and wearied themselves with supplication, that James would remit the penalty. But even then the culprit did not wholly escape, for he was banished from the Court whose sanctity he had so rudely violated."—*Vide* Thomson, *History of Scotland.*

$14\frac{1}{2}$ *in.* by 20 *in.*

R. FALKENBERG, 1887.

18 308 A PEACEFUL EVENING Denison

54 *in.* by 34 *in.*

A. FGIULA.

4 309 THE TOREADOR Frickenhau

$6\frac{1}{2}$ *in.* by $10\frac{1}{4}$ *in.*

C. FIELDING

22 310 SCENE NEAR INVERORAN, Argyllshire McLean

$12\frac{1}{4}$ *in.* by 16 *in.*

F. GOODALL, R.A., 1859–70.

311 Head of a Sheikh — Sampson
21 *in.* by 15 *in.*

BARON T. GUDIN, 1844. — James.

312 A Coast Scene: Several figures and a fishing boat on a beach; a calm sea
18 *in.* by 25 *in.*

KEELEY HALSWELLE, A.R.S.A., 1888.

313 Constantinople — Tooth
12½ *in.* by 19½ *in.*

KEELEY HALSWELLE, A.R.S.A.

314 Delos: Ruined pillars in the foreground — Wallis
10¾ *in.* by 19 *in.*

KEELEY HALSWELLE, A.R.S.A.

315 "Green-Robed Senators"—Keats — Tooth
25 *in.* by 15 *in.*

Exhibited in the Collection of Pictures of Thames Scenery, "Six Years in a House-Boat," by Keeley Halswelle, 1883

KEELEY HALSWELLE, A.R.S.A., 1882.

316 Wittenham Clumps: Day's Lock — Agnew

"Clouds, in heaven's loom
Wrought through varieties of shape and shade,
In ample folds of drapery divine,
Thy flowing mantle form, and, heaven throughout,
Voluminously pour thy pompous train."

Young.

24 *in.* by 14 *in.*

Exhibited in the Collection of Pictures of Thames Scenery, "Six Years in a House-Boat," by Keeley Halswelle, 1883

1032

KEELEY HALSWELLE, A.R.S.A.

17½ 317 On the Common, Danbury — Leggatt
9 *in.* by 13 *in.*

KEELEY HALSWELLE, A.R.S.A.

15 318 Study of Trees — Wallis
10½ *in.* by 18 *in.*

KEELEY HALSWELLE, A.R.S.A.

40 319 Near Grace's Walk, Boreham — Agnew
10½ *in.* by 18 *in.*

KEELEY HALSWELLE, A.R.S.A., 1886.

11 320 Gibraltar, from the Spanish shore — Shepherd
14 *in.* by 24 *in.*

KEELEY HALSWELLE, A.R.S.A.

16 321 A Mountain Side — Wallis
14 *in.* by 24 *in.*

KEELEY HALSWELLE, A.R.S.A.

45 322 Study of Sky and River — Agnew
14 *in.* by 24 *in.*

KEELEY HALSWELLE, A.R.S.A.

21 323 Sky Effect — Agnew
10 *in.* by 16 *in.*

KEELEY HALSWELLE, A.R.S.A.

25 324 Isle of Skye: Landscape and rocks — Agnew
10½ *in.* by 18 *in.*

KEELEY HALSWELLE, A.R.S.A.

325 On the Greta
12 *in.* by 19 *in.*

Wallis

KEELEY HALSWELLE, A.R.S.A.

326 Landscape, with old mill
10½ *in.* by 18 *in.*

Mc Kenna

KEELEY HALSWELLE, A.R.S.A., 1885.

327 Near Sligachan, Skye
14 *in.* by 24 *in.*

Agnew

F. D. HARDY.

Gooden

328 The Sisters. Two children are seated on the edge of a bed; the elder one is reading to the younger
11½ *in.* by 9 *in.*
Exhibited at the London International Exhibition, 1872

MRS. HOPWOOD.

329 Head of an Otter Hound—*oval*
17 *in.* by 15½ *in.*

Agnew

H. KEMM.

330 Marguerite at the Shrine
27 *in.* by 19 *in.*

Agnew

H. KEMM.

331 News from the Front
27 *in.* by 19 *in.*

Laurie

1034

BARON H. LEYS. Mitchell

171 332 A Flemish Interior. Two ladies are seated at a table, whilst a sportsman, who has just returned with some game, talks to a servant; a child is seated on the floor

24 *in.* by 32 *in.*

From the Collection of the Baron du Bois de Ferrières

A. A. LESREL.

75 333 The Sign Painter Colnaghi

18 *in.* by 14¾ *in.*

T. V. LISTER. Gall

£-.15.- 334 A Coptic Monastery on the Nile: A souvenir of the voyage of S.S. "Mirror," 1890

9¼ *in.* by 13½ *in.*

H. S. MARKS, R.A.

52 335 Three White Cockatoos: Evening Agnew

"It is well to be off with the old love
Before you are on with the new."

20×25

Exhibited at the Royal Academy, 1893

COMTE DE MONTPEZAT. Mitchell

2.5.- 336 A Lady on Horseback, in a red jacket and white silk skirt, a hat with a long feather—*in oval frame*

22 *in.* by 18 *in.*

COMTE DE MONTPEZAT.

10 337 A Lady on a Prancing Black Horse—*oval frame* Heath

22 *in.* by 18 *in.*

G. MORLAND. Wallis.

338 A Woody Landscape: A shepherd seated on a bank with his dog by the side of a road, on which are some sheep
$10\frac{1}{4}$ *in.* by $12\frac{1}{2}$ *in.*

G. MORLAND. Denison

339 Three Sheep in a Barn; Two Donkeys in an Old Stable—*a pair* 1
$7\frac{1}{4}$ *in.* by $9\frac{1}{2}$ *in.*

G. MORLAND. Palser

340 Half-Length Portrait of a Man, the head turned three-quarters to the right—*oval*
19 *in.* by $16\frac{1}{2}$ *in.*

W. MOSMAN, 1793. Farr

341 Portrait of a Lady, in a low dress, and with her hands crossed; half length, seated, turned to the left
40 *in.* by 30 *in.*

W. MULREADY, R.A. Gooden

342 A Landscape. On the left is a cottage, in front of which is a broad river; on the bank are two boys fishing
$12\frac{1}{2}$ *in.* by 9 *in.*

G. S. NEWTON, R.A.
(After Sir J. Reynolds). Colnaghi & Co

343 Madlle. Schinderlin, half length, in an oval; with cap, muff and black mantle

A German singer of some reputation. Miss Burney says: "She was young and handsome, her voice poor; she was silly and a coquette."

8 *in.* by $6\frac{1}{2}$ *in.*
From the Collection of John Heugh, Esq., 1878
Sir Joshua Reynolds' picture was engraved by J. R. Smith

1036

J. OPIE, R.A.

344 Bust Portrait of a Gentleman, with face slightly turned to the left

Shepherd

14

J. OPIE, R.A.

345 Portrait of Dr. Wolcot—"Peter Pindar"; bust, side face. John Wolcot, who was born at Dodbrooke, Devonshire, in 1738, was an M.D. of Aberdeen. He accompanied Lord William Trelawny to Jamaica as physician. While residing in that island he took holy orders, and was presented with a living. On his return to England he settled at Truro, whence he removed to Helston; and it was while he resided in Cornwall that he drew from obscurity the painter Opie, with whom in 1870 he came to London. After his arrival in the metropolis he soon rendered himself conspicuous by his satiric and humorous poetry, published under the pseudonym of "Peter Pindar." Among his most finished works are 'Lyric Odes to the Royal Academicians,' and 'The Louisiad.' In the decline of life he became blind, and died in London in 1819

23 *in.* by 19½ *in.*

From the Collection of John Heugh, Esq., 1878

A. OSSANI, 1864.

Hill

4½

346 The Muse; and The Tortoise Lyre 2

29 *in.* by 24 *in.*

4

346a One do

aston

E. PAVY, 1888.

26

347 An Orange Seller, Cairo

7 *in.* by 4½ *in.*

F. Gibbs

P. E. L. PERBOYRE.

62

Gribble

348 A Regiment of French Cuirassiers, cantering along a road

12¼ *in.* by 15½ *in.*

A. E. PLASSAN.

349 MATERNAL AFFECTION
$5\frac{1}{4}$ *in.* by $3\frac{1}{2}$ *in.*

P. F. POOLE, R.A., 1840.

350 AT THE SPRING: A girl with a pitcher
$23\frac{1}{2}$ *in.* by $19\frac{1}{2}$ *in.*

SIR H. RAEBURN, R.A.

351 PORTRAIT OF THE REV. A. THOMPSON, half length, three-quarter face to the front
$29\frac{1}{4}$ *in.* by $24\frac{1}{4}$ *in.*
Exhibited at the Grosvenor Gallery (A Century of British Art, 1737 to 1837), 1888

J. RAMO.

352 A BULL FIGHTER; and two Spanish figures

SIR J. REYNOLDS, P.R.A.

353 PORTRAIT OF MRS. MARTIN OF PLYMOUTH, wife of Mr. J. Martin, of Rupert Street, Leicester Square
29 *in.* by $24\frac{1}{2}$ *in.*
From the Collection of Richard Ward, Esq., and John Heugh, Esq.

D. ROBERTS, R.A.

354 THE HOUSES OF PARLIAMENT, WESTMINSTER
$10\frac{3}{4}$ *in.* by $23\frac{1}{2}$ *in.*

G. ROMNEY.

355 HEAD OF A LADY, nearly full face—*oval*
18 *in.* by 12 *in.*

1038

G. ROMNEY.

30 356 Head of a Lady, the face turned to the left—*oval* Shepherd
18 *in.* by 12 *in.*

L. RUIPEREZ.

10 357 A Man Seated at a Table, smoking a long pipe Schroeder
$6\frac{1}{4}$ *in.* by $4\frac{3}{4}$ *in.*

M. SCHOTEL.

14 358 Dutch Fishing Boats: A calm sea James
30 *in.* by 39 *in.*
From the Collection of the Baron du Bois de Ferrières

H. SCHOUTEN.

9 359 Cattle in a Meadow Tooth
25 *in.* by 34 *in.*

H. SCHOUTEN.

5 360 Cocks and Hens Grut
$9\frac{3}{4}$ *in.* by $15\frac{1}{4}$ *in.*

A. SCHREYER.

46 361 Mounted Cossack in a Snowstorm Wallis
$6\frac{1}{2}$ *in.* by $4\frac{3}{4}$ *in.*

C. STANFIELD, R.A., 1859.

82 362 The Derelict, Goodwin Sands Denison
$18\frac{1}{2}$ *in.* by $29\frac{1}{2}$ *in.*

J. STARK.

10 363 A Landscape: A gleaner and a child under some trees James.
9 *in.* by 7 *in.*

1039

H. STONE. A. Hare

11 364 PORTRAIT OF CHARLES I., three-quarter face to the front, half length
29¾ *in.* by 25 *in.*

W. R. SYMONDS, 1891.

~~365~~ PORTRAIT OF THE MOST NOBLE THE MARQUIS OF TWEEDDALE, half length, side face
24½ *in.* by 20 *in.*
Exhibited at the Society of Portrait Painters, 1891

W. R. SYMONDS, 1892.

~~366~~ PORTRAIT OF SIR JAMES ANDERSON, half length
24½ *in.* by 20 *in.*

MAX TODT.

40 367 FLIRTATION Schraeder
9 *in.* by 11½ *in.*

J. M. W. TURNER, R.A.

105 368 FISHING BOATS IN A ROUGH SEA: Grey sky Colnaghi & Co
9 *in.* by 13 *in.*

G. VINCENT. Tooth

15 369 A WOODY LANDSCAPE: A road on which is a donkey with panniers, followed by a man and a woman; to the right is some water
12 *in.* by 14½ *in.*

G. VINCENT. Denison

62 370 A LANDSCAPE, with a river on which is a boat, a cottage is seen to the left; there are four figures
9 *in.* by 13½ *in.*

1040

E. M. WARD, R.A.

42 371 GRINLING GIBBONS'S FIRST INTRODUCTION AT COURT Ward

"1st March.—I caused Mr. Gibbons to bring to Whitehall his excellent piece of carving, where, being come, I advertised his Majesty. . . . . No sooner was he entered and cast his eye on the work, but he was astonished at the curiosity of it. . . . . He commanded it should be immediately carried to the Queen's side to show her. It was carried up into her bedchamber, where she was, and the King being called away, left us with the Queen, believing she would have bought it, it being a crucifix; but his Majesty was gone. A French peddling woman, one Madame de Boord, who used to bring petticoats and fans, and baubles out of France to the ladies, began to find fault with several things in the work, which she understood no more than an ass or a monkey, so as in a kind of indignation I caused the person who brought it to carry it back to the chamber, finding the Queen so much governed by an ignorant French woman, and this incomparable artist had his labour only for his pains."—*Evelyn's Diary.*

$32\frac{3}{4}$ *in.* by 39 *in.*

Exhibited at the Royal Academy, 1869

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

T. WEBSTER, R.A., 1863.

37 372 A GAME AT DRAUGHTS B. Kenna

$11\frac{3}{4}$ *in.* by 17 *in.*

Purchased by Sir John Pender from the Artist

Exhibited at the Royal Academy, 1864

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

P. WESTCOTT.

373 PORTRAIT OF HENRY DENISON, ESQ., three-quarter length, seated in an arm-chair; figure slightly turned to the right—*oval*

$43\frac{1}{2}$ *in.* by 34 *in.*

P. WESTCOTT.

374 PORTRAIT OF MR. T. A. GIBB, half length, seated—*in oval frame*
35 *in.* by 27 *in.*

SIR D. WILKIE, R.A.

375 THE BAPTISM
14 *in.* by $9\frac{3}{4}$ *in.*
Formerly in the Collection of Lady Chantrey, 1861

SIR D. WILKIE, R.A.

376 HEAD OF A ROUGH-COATED WHITE TERRIER
$9\frac{1}{4}$ *in.* by $7\frac{3}{4}$ *in.*

F. WILLEMS.

377 AFTER THE MASQUERADE: A lady in a white satin dress, with a domino in her hand
23 *in.* by 17 *in.*

J. J. WILSON, R.S.A.

378 VIEW IN EAST KENT
$11\frac{3}{4}$ *in.* by $19\frac{1}{2}$ *in.*

J. J. WILSON, R.S.A., 1866.

379 VIEW ON THE COAST OF NORWAY
18 *in.* by 26 *in.*

A. J. WOOLMER.

380 THE BRACELET
$11\frac{1}{2}$ *in.* by $9\frac{1}{2}$ *in.*

1042

J. WOOTON, 1758. Walker

10 381 An Evening Landscape. A gentleman on a white horse is addressing a beggar; several other figures are dispersed over the foreground
42 *in.* by 55 *in.*

J. WOOTON. Walker

8 382 A Classical Landscape: A waggon and several figures and cattle in the foreground; a river runs towards the front from the distance; evening effect
42 *in.* by 55 *in.*

PICTURES BY OLD MASTERS.

ENGLISH SCHOOL. Renton

2½ 382A Portrait of George I., in a gold-embroidered plum-coloured coat, with a long wig, and wearing the Order of St. George and the Dragon, the crown and sceptre are on a table by his side; three-quarter length, standing
46 *in.* by 38 *in.* Cohen

4 383 Portrait of Queen Elizabeth, in a high ruff; three-quarter length
33½ *in.* by 25½ *in.* Colnaghi

22 384 Portrait of David Garrick, in a flowered waistcoat, his right arm rests on a pile of books, the hand holding a pen; three-quarter length
35½ *in.* by 27½ *in.*

W. HOGARTH. Colnaghi

20 385 Thomas, Duke of Newcastle, in hat and wig; half length, three-quarter face to the front
30 *in.* by 25 *in.*
Exhibited at the Grosvenor Gallery (*A Century of British Art*, 1737 *to* 1837), 1888

SIR G. KNELLER. Shepherd

386 PORTRAIT OF THE DUCHESS OF PORTSMOUTH, half length. Louise Renée de Penencouet de Quérouaille, born about 1650, of a noble family in Brittany, was the beautiful mistress of Charles II., and had great influence over him; in 1673 she was created Duchess of Portsmouth, and about the same time Louis XIV. of France made her Duchess of Aubigny; she died in Paris in 1734; Voltaire, who saw her at the age of seventy, describes her as still surprisingly beautiful

27½ *in.* by 22¼ *in.*

SIR G. KNELLER. Gribble

387 PORTRAIT OF A LADY, half length, full face—*in oval frame*

28½ *in.* by 23½ *in.*

From the Collection of Colonel Gostling Murray

SIR G. KNELLER. Parsons

388 PORTRAIT OF MATHEW PRIOR, half length, standing at a table with a closed book entitled "Traites." Poet and diplomatist; born in 1664; he held various posts under the governments of William III. and Queen Anne, and was at length sent as ambassador to the French Court, whence, at the commencement of the following reign he was recalled, committed to custody, and threatened with an impeachment, which however, did not take place; early in life he had written several poems, and he now again turned his attention to poetry; the Earl of Oxford was his most powerful patron

35½ *in.* by 29 *in.*

Exhibited at the National Portrait Exhibition, South Kensington, 1867

From the Collection of the Earl of Hardwicke, Wimpole Hall, Cambridgeshire. (The poet died at Wimpole, at that time the seat of the Earl of Oxford).

1044

SIR G. KNELLER.

4 389 Portrait of a Mr. Long, 1688, half length—*in oval frame* Gribble
28½ *in.* by 23½ *in.*
From the Collection of Colonel Gostling Murray

SIR G. KNELLER. Renton

4½ 390 Portrait of a Gentleman, in armour; three-quarter length, standing, landscape background
50 *in.* by 40 *in.*

SIR G. KNELLER. Sampson

2 391 Portrait of a Lady, in a low-necked red dress, and with a blue shawl over one shoulder; bust, head slightly turned to the left
30 *in.* by 25 *in.*

SIR G. KNELLER.

2½ 392 Portrait of a Lady, in a low dress; half length, full face Hill
30 *in.* by 24 *in.*

SIR G. KNELLER. Aug. Har

10 393 John Churchill, Duke of Marlborough, three-quarter length, in armour, standing in a landscape, the head slightly turned to the left
50 *in.* by 40 *in.*

SIR P. LELY (After). Sir T. Sir

£2. 15.– 394 A Beggar Child, with a monkey in her arms, by Luke Clennell
30 *in.* by 24 *in.*

1048-

RAMSAY. Walker Bros.

5½ 395 PORTRAIT OF A LADY, in a low-necked brown dress; half length, nearly full face
30 *in.* by 24 *in.*

VANDYCK. Benton

10½ 396 CHARLES I. IN ARMOUR, holding a baton in his right hand; three-quarter length
48 *in.* by 38½ *in.*
From the Collection of the Duke of St. Albans

FRENCH SCHOOL.

H. GASCAR.

8 397 NELL GWYNN AND HER SON, as Venus and Cupid Parsons
74 *in.* by 43 *in.*

H. GASCAR. Cohen

10½ 398 PORTRAIT OF A LADY, seated, with a spaniel in her lap, some flowers in her left hand, three-quarter length
50 *in.* by 40 *in.*

G. HOET.

10 399 ALLEGORICAL FIGURES Colnaghi & Co
45 *in.* by 39 *in.*

MIGNARD. Benton

3½ 400 PORTRAIT OF MARIE THERESE, in a white satin dress with red bows, lace collar, pearl necklace and earrings, and pearls on her dress and in her hair; three-quarter length, seated, turned to the left
30 *in.* by 37½ *in.*

1046

MIGNARD. Renton

£1.2.- 401 Portrait of Marie Therese, pearl necklace and earrings, and pearl ornaments in her dress; half-length—*oval frame*
30 *in.* by 24 *in.*

N. POUSSIN.

7 402 Christ Preaching to the People from a Ship Cohen
55 *in.* by 77 *in.*
From the Collection of Wynn Ellis, Esq.

A. WATTEAU.

9 403 L'Embarquement pour l'Isle de Cythère Parsons
48 *in.* by 60 *in.*
From the Collection of Wynn Ellis, Esq.
A picture of this subject by Watteau is in the Berlin Gallery; there is also another example, differing slightly, in the Louvre, Paris

A. WATTEAU.

9 404 Nymphs Bathing at a Fountain Polak
39 *in.* by 30 *in.*
From the Collection of Wynn Ellis, Esq.

ITALIAN SCHOOL.

FRA BARTOLOMMEO.

5½ 405 The Assumption of the Virgin Renton
18 *in.* by 13 *in.*
From the Collection of Wynn Ellis, Esq.

BORGOGNONE.

2½ 406 Camp Scenes—*a pair, oval* Renton
8×14 2

1044

A. CANALETTO.

40 407 St. Mark's Place, Venice — Polak St
33 *in.* by 52 *in.*
From the Collection of Wynn Ellis, Esq.

F. GUARDI.

20 408 Isola del Duconetta, Venice — Colnaghi & Co
6½ *in.* by 9¼ *in.*

F. GUARDI.

23 409 Isola di S. Jacopo di Salute, Venice — Colnaghi & Co
6¾ *in.* by 9½ *in.*

S. ROSA.

10 410 Mountainous Landscape. A river is seen in the foreground; to the right several figures — Cohen
39 *in.* by 53 *in.*

S. ROSA.

1 411 Alexander and Diogenes: Rocky landscape — Hill
24 *in.* by 32 *in.*
From the Collection of Wynn Ellis, Esq.

TITIAN.

4 412 Head of a Lady. Pearl necklace and earrings, and with pearls in her hair — Sir. T. Sinclair
18¼ *in.* by 14¾ *in.*

1048

ROSA DI TIVOLI.

£5.-.- 413 Cattle in a Landscape: Evening — Toach
29 *in.* by 50 *in.*

ROSA DI TIVOLI.

6 414 Crossing the Ford — Tooth
29 *in.* by 50 *in.*

DUTCH AND FLEMISH SCHOOL.

W. VAN BEMMEL — Tooth

9 415 Woody Landscape. In the foreground a shepherd and shepherdess are dancing, whilst a boy plays on a pipe close to some sheep and cows
22 *in.* by 26 *in.*

J. BOTH. — Strong

4 416 Mountainous Landscape: A man on a donkey, and a man and woman conversing on a road in the foreground
16 *in.* by 20 *in.*

P. VAN BREDAEL. — Tooth

19 417 An Eastern Fair: Numerous figures in an extensive landscape
60 *in.* by 90 *in.*

J. BREUGHEL.

4½ 418 The Boar Hunt — Hill
22 *in.* by 33 *in.*

HOBBEMA (After). — Buck

6 419 Woody Landscape: Two men on a road; a dog drinks from a stream in the foreground
27 *in.* by 34 *in.*

G. VAN HONTHORST. Squarey

420 Portrait of Ben Jonson. The Dramatist, contemporary and friend of Shakespeare, was born at Westminster 1574; died in 1637. Bust, full face

21¾ *in.* by 17½ *in.*

From the Collection of the Earl of Hardwicke, Wimpole Hall, Cambridgeshire

HANS HUYSSING. Earl of Orford

421 Sir Robert Walpole, K.G., three-quarter length portrait, in robes, standing. Prime Minister of England for many years; created Earl of Orford upon his retirement in 1742; was born at Houghton, in Norfolk, in 1676; died in 1745; one of the most eminent of our great Parliamentary leaders; he was an able financier, a good tactician in debate, and a most serviceable minister to the House of Brunswick

52 *in.* by 40 *in.*

J. VAN HUYSUM (School of).

422 Flowers in a Vase, Grapes and Peaches Aug. Hare

50 *in.* by 39 *in.*

C. JANSEN. Aug Hare

423 Portrait of Elizabeth, Queen of Bohemia, half length, in a ruff, and with pearl necklace. Daughter of James I. of England; born in 1596 (when her father was still James VI. of Scotland); married Frederick V., King of Bohemia, in 1613; she shared her husband's fate, and took refuge in Holland; left a widow in 1631, she saw her son reinstated in part of his father's dominions; came to England with Charles II. in 1660, and died in London two years later; Elizabeth was the mother of thirteen children, among whom were the Princes Rupert and Maurice, and Princess Sophia, mother of George I.

24½ *in.* by 20¾ *in.*

1050

C. JANSEN. Aug. Hare

6 424 PORTRAIT OF FREDERICK V., KING OF BOHEMIA, half length. Succeeded his father, Frederick IV., as Elector Palatinate in 1610; in 1619 he accepted the crown of Bohemia, but in the following year he was totally defeated by the Imperial forces at the battle of Prague, and lost his kingdom and his hereditary States

25¼ *in.* by 21 *in.*

P. MONAMY.

5½ 425 A COAST SCENE: Calm evening Gooden

24 *in.* by 30 *in.*

P. MONAMY. Mrs Adair

19 426 FISHING BOATS AND VESSELS OFF THE COAST: Calm evening

24 *in.* by 30 *in.*

C. NETSCHER. Renton

8½ 427 PORTRAIT OF WILLIAM, PRINCE OF ORANGE, afterwards William III., King of England, in a full-bottom wig; three-quarter length

21½ *in.* by 19 *in.*

C. NETSCHER. Hutton

9 428 PORTRAIT OF MARY, PRINCESS OF ORANGE, daughter of James II., and afterwards Queen of England. She is offering sugar to a white cockatoo; three-quarter length

21½ *in.* by 19 *in.*

A. PYNAKER. Colnaghi &

50 429 GRAND CLASSICAL LANDSCAPE: A mountainous view in Italy, with water in the middle distance; in the foreground a man with a pack-mule, and a dog and some sheep

132 *in.* by 72 *in.*

From the Collection of the Baron du Bois de Ferrières

REMBRANDT (After).

430 Portrait of the Artist, half length, in a red cap, with his hands folded

35 *in.* by 29½ *in.*

P. P. RUBENS.

431 Head of St. Paul

23 *in.* by 17½ *in.*

From the Collection of the Baron du Bois de Ferrières

P. P. RUBENS.

432 Portrait of the Emperor, Charles V.: Bust, in armour

22½ *in.* by 26 *in.*

C. SCHUT.

433 Madonna and Child, surrounded by a wreath of flowers, painted by D. Seghers

29 *in.* by 21 *in.*

J. VAN STRY.

434 Mountainous Landscape: Some water in the foreground to the right, and a castle on rising ground beyond; several figures

27 *in.* by 35 *in.*

A. VAN DER VENNE.

435 Beggars Fighting—*painted en grisaille*

13 *in.* by 22 *in.*

1052

P. VAN DER WERFF.

27 436 PORTRAIT OF ELIZABETH, DUCHESS OF PORTLAND, half length, in oval frame. Lady Elizabeth Noel, eldest daughter and co-heir of Wriothesley, Earl of Gainsborough, married in 1704 Henry, second Earl, and afterwards first Duke, of Portland

29 *in.* by 24½ *in.*

P. VAN DER WERFF.

26 437 PORTRAIT OF HENRY, FIRST DUKE OF PORTLAND, half length, in oval frame. Henry, the second Earl of Portland, was born about 1675; he was the son of Hans William Bentinck, the first Earl, who came to England with William, Prince of Orange, as page of honour, and was created Marquess of Titchfield and Duke of Portland in 1716. He was appointed Captain-General and Governor of Jamaica, and died in that island in 1726

29 *in.* by 24½ *in.*

£3094. 13. -

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£81823. 5. -

London: Printed by WILLIAM CLOWES & SONS, Limited, Stamford Street and Charing Cross.